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ABSTRACT

This document is intended to help schools deal with the increasing ethnic diversity of school populations. The arts can provide a context, a means of expression, and a way of learning about cultural values and beliefs that will help to dispel cultural misperceptions among the nation's youth, and to foster cross cultural acceptance and understanding. While the visual arts and music provide a context for the purpose of discussing and illustrating the goals proposed, the framework is flexible enough to allow for its application in the teaching of any of the arts. A literature review on the subject of multicultural education, from its ideological underpinnings to its effect on teacher education, is included, as well as reviews of curriculum material currently in use throughout the nation. Some examples of possible curriculum additions are offered. The document reviews the historical background of cultural diversity in the United States. Five goals for multicultural arts education are listed: (1) to encourage the transformation of existing curricula to enable students to view concepts, issues, events, and themes from a multicultural perspective; (2) to infuse multicultural education into existing curriculum structures; (3) to implement multicultural education across the curriculum, not merely as a separate element; (4) to provide strategies for working with and enhancing the existing programs of those teachers, supervisors, and curriculum directors who have begun to infuse a multicultural context into those programs; and (5) to encourage the formulation of a systematic and comprehensive evaluation process of determining the quality of multicultural content and methodology in curricula and instructional materials. (DK)

National Arts
Education
Research Center

ED 368 672

A FRAMEWORK FOR MULTICULTURAL ARTS EDUCATION

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SO 023 931

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TABLE OF CONTENTS

Preface ii

Introduction 1

Historical Background: The "Melting Pot" 3

Educational Approaches 3

The Arts and Multicultural Education 5

A Framework for Multicultural Education 7

Goals for Multicultural Arts Education 8

Review of Literature 9

Survey: Multicultural Arts Curricula and Course Guides 10

Implementation of Multicultural Curriculum Design 15

Categories: Organization of Content for Multicultural Arts Education 17

Recommendations 24

Annotated Bibliography of Selected Sources 25

Bibliography of Suggested Resources 47

Contributors 55

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PREFACE

In 1987, the National Endowment for the Arts and the United States Department of Education jointly funded the National Arts Education Research Center at New York University for the purpose of improving arts education. The creation of this new research center affirms the importance of the arts in the school curriculum. It also provided the means through which the importance of arts education might be demonstrated.

According to a landmark Louis Harris poll (1984), the majority of Americans support arts education. Another poll conducted by Harris in 1988 confirmed this conclusion. The College Entrance Exam Board, in 1983 and in 1985, specifically stated that the arts are essential in secondary school education. Cultural institutions and institutions of higher education around the nation have supported the development of arts in education projects. All of these pronouncements and efforts respond to a consensus that the arts provide the means through which students may:

- express feelings,
- demonstrate and strengthen perceptual skills as well as creative and performance skills,
- develop cognitive and affective skills,
- enhance critical modes of thought
- achieve a more profound comprehension of themselves and others.

The National Arts Education Research Center (NAERC) at New York University was created as a response to two areas of increasing concern among education professionals: the kind and quality of arts education and the need to develop teachers capable of creating the best environment for learning about the arts. Based on the belief that theory is derived from practice, the Center's commitment is to research the development of successful practical teaching strategies and quality curricula in arts education.

The Center's research paradigm is unique in that it comprises the nation's first teacher-centered, classroom-based research projects founded upon professional collaborations among teachers, academics, researchers, professional artists, aestheticians, critics and arts administrators.

The Center's research projects are developed and implemented in classrooms by its teacher-members–a group of practicing arts educators from a wide variety of geographical, social and school contexts across the country, representing diverse school settings, communities, student populations and curricular structures. During its first year of operation, the Center selected a group of secondary school music and visual arts teachers to develop and implement discrete research projects. Since each

project must be grounded in the context of the teacher's own school, a number of the first-year teacher-members chose to explore research questions centering on multicultural issues. The Center's experience with these projects demonstrated that multicultural concerns reach into virtually every American classroom.

Since the arts can provide for all children a context, a means of expression, and a way of learning about cultural values and beliefs, it was natural that the Center would turn its attention to one of the nation's most urgent concerns: the increasing ethnic diversity of school populations. It is clear that the composition of current immigration is changing dramatically as today's influx of greatly diverse ethnic groups rivals European immigration of the nineteenth and early twentieth centuries. While the problems of past and present eras might seem similar, they are not, and so the solutions must be radically different.

Under a grant from the Spunk Fund, Inc.*, seven of the Center's first-year teacher-members (see *Contributors*) were asked to assist in developing a multicultural curricular framework for the arts that would respond to these critical questions. The teacher-members selected possess a wealth of expertise in curriculum design and implementation. To varying degrees, and in different classroom, school and community contexts, these educators found it necessary to develop materials for ethnically diverse student populations: black**, Hispanic, Native American and Asian, among others. They had also developed particular teaching strategies for dealing with students whose learning experiences, culturally mediated, were different from those for which these teachers had been trained. Most important, the seven teacher-members became advocates for multiculturalism in arts education as a way to dispel cultural misperceptions among the nation's youth and foster cross-cultural acceptance and understanding.

These teacher-members of the Center spent the month of July, 1989 in New York developing a multicultural curricular framework that might apply to the nation's schools regardless of any specific ethnic composition. While the visual arts and music provide a context for the purpose of discussing and illustrating the goals proposed, the framework is flexible enough to allow for its application in the teaching of any of the arts. A literature review on the subject of multicultural education, from its ideological underpinnings to its effect on teacher education, was undertaken, as well as reviews of curriculum material currently in use throughout the nation. Some examples of possible curriculum additions are offered.

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* The Spunk Fund, Inc. is a New York City-based private foundation dedicated to support, among other initiatives, those that contribute to the general education and cultural expression of the nation's and international youth.

** Term used in 1990 Census, U.S. Dept. of Commerce

INTRODUCTION

This study, generously supported by the Spunk Fund, Inc., posed a number of significant difficulties for its authors: Ellyn Berk, Associate Director of the National Arts Education Research Center, and Vicki Bodenhamer, Barbara Fehrs-Rampolla, Gale Gomez-Shafer, Louise Gray, Mark Hansen, Gloria Jeanne Packer and Angelo Truglio, Teacher-Members of the Center. In particular, and after many years of national discussion, a clear definition of the term "multicultural" eludes the education profession. Over the past decades even the designation itself has changed to encompass such terms as multi-ethnic, multi-racial, cross-cultural and gender-balanced, as well as representations of the global religions, all ages and socioeconomic groups.

Among the problems associated with definition today has been that of separating the needs of sub-groups within larger cultural populations. For example, it is not possible to approach the development of curricula for an "Hispanic" population which takes in Dominican, Colombian and Puerto Rican children in New York City; Cuban, Central American and South American children in Miami; and Mexican children in Los Angeles without paying attention to the vast differences among these students. Another point of controversy, frequently raised by "minority" parents and persons of influence, is whether or not teachers, themselves of different origins (or even members of one or another sub-group), are adequately sensitive to the needs of people of other cultures. And as we all know, the term "minority" no longer applies since it is these same children who now constitute the majority of our school-going youngsters.

Perhaps the most sensitive issue of all, however, as detailed in this study, is that of the desired outcome of multicultural education. From the "melting pot" idea (a flight of imagination at the turn of the century) to more recent philosophic concepts about pluralism through valuing the traditions of other cultures, unanswered questions remain as to the goals of the American educational system. To put it quite simply, what is the objective of multicultural education? How do we blend the competing ideas of bringing children into the mainstream of a predominantly Western cultural heritage while preserving the identity of their own background? How, in the classroom, do we create methods and materials suited to the cultures of the students in front of us: where do we start; where will we stop?

Even more specifically, how do we grapple with the realities inherent in valuing other cultures in the classroom when children do not, or will not, participate in certain experiences without great difficulty; when their own

heritage imposes obstacles to participation in artistic activities ranging from various tonal systems in music, to mixed dancing, or even to responding aesthetically to the art stimuli not only of Western cultures but to virtually any culture but their own? And if this were not enough, the problem of nonconsistency of populations in the classroom frequently precludes the implementation of a developmentally-sequenced curriculum through the grades.

In simpler times, when the goal of American education appeared to be that of assimilation without much regard to each of these issues, curricula were devised to meet this given set of beliefs. In 1989, and perhaps forever, as it is critical to recognize and sustain the contributions of other cultures, their legitimate connections to Western ideas, and to each other, the task of the educational system becomes extraordinarily challenging.

The problems of multiculturalism in arts education are no less severe, even though in the view of the National Arts Education Research Center the arts can ideally provide exciting possibilities for ameliorating these difficulties. The disappointing fact revealed in this study is that the arts education community has not responded adequately to the need to focus on multicultural education. Since the arts indisputably provide the most vibrant means to enter any culture and to reveal its most significant meanings, this lack of response is even more disastrous for children in the schools and certainly for the cause of arts in education.

Jerrold Ross
Associate Dean for Academic Affairs
Director of the Center

HISTORICAL BACKGROUND

THE "MELTING POT"

The notion of the "melting pot" has been an integral part of the national ideology. This notion has informed perceptions about cultural identity, guided national policies and influenced institutional development.

Actually, the melting pot ideology served to mask the struggles that all immigrant groups have suffered in attempting the transition from life in their native cultural setting to settling in another social context with predominantly Anglo-Saxon roots. Underlying the metaphor of the melting pot was cultural homogeneity as goal and ideal.

Until the 1950s, educational policy in the United States was influenced by an assimilationist melting pot ideology by which ethnic minorities were required to repudiate their own history and traditions as they were encouraged to abandon their ethnic identity for the dominant one. This policy overlooked the complex and subtle relationship between ethnicity and personal identity, "...involving as it does both stereotypes and reactions to them and sometimes causing an individual to try to become the person he [sic] thinks somebody else wants him to become." (Gumbert, 1983:13-14)

In the late 1950s, national thought began to acknowledge the importance of the study of disparate cultures as a mode for understanding diversity in the American population. Historical experience demonstrates that the recognition, understanding and acceptance of cultural diversity greatly enriches any national culture. Cultures are ever-changing and dynamic constructs that constantly need renewal and infusions from other peoples.

Given this recognition and acceptance of *pluralism* as a cultural reality, a nation can go on to explore the cultural richness that pluralism represents for the enhancement of human understanding. Since educational institutions are the major means for cultural and personal formation beyond the family, it is obvious that educational policy must respond to the call for institutionalizing a multicultural mode of instruction for the young.

EDUCATIONAL APPROACHES

The need to institutionalize pluralism is even more pressing due to the increase--in numbers and complexity--of immigration. Each of these ethnic groups represents a cultural universe with a particular ethos and a world view of distinct moral, aesthetic, intellectual, attitudinal and behavioral characteristics. The influx responds to conditions of war and revolution, poverty, social conditions, political restlessness and the quest for economic security and political freedom. The result has been a national

political and educational debate on issues of cultural cohesion and the search for correct responses to immigration. (ibid:3)

The range of responses in the United States may be described as a continuum between poles of assimilationism and pluralism:

> Assimilationists assume that the directions and nature of U.S. society are essentially what they should be, and that the major problems of ethnic groups result from the fact that they are not full participants in society. The assimilationists assume that ethnic groups are not structurally integrated into U.S. society primarily because they lack the knowledge, skills, and attitudes needed to participate fully in the common culture....
>
> Programs that foster cultural maintenance, such as bilingual education and ethnic studies will retard the ethnic child's ability to function in the mainstream U.S. culture. Assimilationist educators view modernity and traditional ethnic cultures as inherently contradictory. Ethnic youths must be freed of ethnic group affiliations and culture in order to attain success in the shared culture of the nation-state.
>
> The pluralist educator believes that ethnic individuals cannot attain equality in the U.S. society until groups acquire structural inclusion into the society because ethnic people are treated as members of groups and only secondarily as individuals. Pluralists thus reject the assimilationists' "individual opportunity" view of U.S. society. They believe that education should foster cultural maintenance and ethnic identity, and help youths to acquire the knowledge, attitudes and skills needed to participate in the reformation of U.S. society and to make it more just for their own and other ethnic groups. (Banks and Lynch, 1986:46)

The 1960s produced significant shifts in attitudes. In spite of the assimilationist ideal, the social reality was that minorities were neither achieving structural integration nor enjoying the equality of opportunities that education supposedly afforded them. (ibid:14) Furthermore, minorities themselves were beginning to repudiate cultural dominance in a national climate that was questioning all institutional policies. As a result, ethnic groups looked to their cultural roots to legitimize their identity and self-esteem.

Educational policies in the 1960s and early 1970s were characterized by a similar shift. By the late 1970s, educators began to espouse what has been termed biculturalism or multiculturalism:

> Biculturalists and multiculturalists believe that it is important for ethnic youths to acquire the knowledge,

> attitudes, and skills needed to function effectively in the mainstream culture. However, they also believe that the national culture needs new ideals and that it can be enriched by the values, perspectives, and points of view that are parts of ethnic minority cultures. (Greenbaum in Banks and Lynch, 1986:47)
>
> [They] also believe that a curriculum that reflects the cultures, perspectives, and histories of ethnic groups will help ethnic students to achieve at higher levels because students learn best in an educational environment that validates their cultures and is consistent with the ways in which they learn. (Banks and Lynch, 1986:47)

More recently, political conditions in the United States seem to have moved, once again, to a brand of neo-conservatism. (ibid) But under the pressures of social reality, with immigration continuing and ethnic groups ghettoized in the inner cities, racial strife is increasing--most alarmingly, among the younger population. In 1983, Gumbert pointed out the need for a response to this situation:

> Ethnic groups have broken the mold of traditional life in Western Europe and the United States--by their differences, their numbers, and their relentless pressure for recognition and attention to their wants. They have made Western Europe and the United States more varied places. But neither Western Europe nor the United States has devised an appropriate response to the new situation. *The capacity for change is the mark of a healthy social system.* Whether the nations of Western Europe and the United States can renew their social, cultural, political, and economic systems in the context of increasing cultural conflict and diversity will be one of the underlying questions for the 1980s. (1983:18; emphasis provided)

The question remains for the 1990s–not only for the society at large, but most importantly, across the educational spectrum.

THE ARTS AND MULTICULTURAL EDUCATION

To institutionalize cultural pluralism as a superior model for the schools, the field of education must recognize those disciplinary areas that lend themselves most readily to infusion of multiculturalism into the curriculum.

The arts lead and reflect the ideas of their times and their social customs. Artistic symbols condense, abstract and synthesize meanings derived from, and illustrative of, sociocultural experience. They provide models for

apprehending social reality and for transforming individual experience in terms of that reality.

The arts in multicultural education provide tools for a more immediate translation of cultural values and beliefs to a greater extent and with more variety than other disciplines afford. Anthropologists have often described the common effect of the arts as that of giving cohesiveness to individual and cultural experience while offering the opportunity to reflect on both the particularities and the universalities of those experiences:

> Art and ritual share potentially one fundamental quality in common: the Particular and the Universal are brought together and are transformed in the process. The Particular is universalized beyond the existential immediacy of the individual's situation so that it is transcended, even while its groundedness and specificity are maintained, to include others in what is essentially the same experiential situation. Concurrently, the Universal "is given a focus, an experiential content, in the immediacy of the individual's situation."
>
> What is most often glossed as "ritual," as with the variety of arts in their independent formation in numerous cultures, is a complex compositional form as revealed through the process of performance...These manifest in their performance the varying possibilities for the constitution and ordering of experience, as well as for the reflection of and communication of experience. Within specific cultures, they are tantamount to different languages, of expression and communication. (Kapferer, 1986:191)

If the goal of multicultural education is to create a bridge across cultures for the fostering of mutual understanding and tolerance, it is the view of the Center that arts education offers the best vehicle for its accomplishment.

A FRAMEWORK FOR MULTICULTURAL EDUCATION

"Multicultural education is education which values cultural pluralism... recognizes cultural diversity...rejects the view that schools should not seek to melt away cultural differences...and recognizes that no group lives in a vacuum." (Rodríguez, 1983:3) The Association for Supervision and Curriculum Development (ASCD) states that multicultural education is a "humanistic concept based on the strength of diversity, human rights, social justice, and alternative life choices for all people." (Grant, 1977:3) In addition to the above tenets, Gollnick advocates "equal opportunity for all people and promoting equality in the distribution of power among groups...." (Sleeter and Grant, 1988:137-38)

Research shows that by the year 2010, over 50 percent of the American population will be "non-white;" i.e., members of ethnic groups with cultural and historical roots not shared with those of Western European cultures. "Due to high minority birth and immigration, an increasing percentage of public school students will be non-white, and from culturally and linguistically diverse backgrounds." (Bickers, 1987:ix) Statistical projections show that

> [b]lack and hispanic school-age populations are growing at faster rates than the over-all school-age population. Between 1985 and 2000, the total school-age population will increase 12 percent. During this same period, the white school-age population is projected to increase 9 percent; the black school-age population, 26 percent; and the hispanic school-age population, 45 percent. (ibid: 38)

These projections translate into a very strong minority presence in the schools: "By the year 2000, two out of every three students in the United States will be a minority." (Cole in Johnson, 1988:15)

According to research reviewed by Sleeter and Grant, "[w]hen schools operate according to business as usual, students are grouped in ways that roughly parallel race, class, and gender lines and then are taught in ways that help channel them into roles currently occupied by members of their race, class, and gender groups." (Sleeter and Grant, 1988:23) Multicultural education challenges teachers to move from business as usual to meet the demands dictated by our changing society.

Although this document focuses upon secondary multicultural arts education, a need exists for a comprehensive model K-12. Recommendations for multicultural education in the arts presented in this study may also be adapted for middle school use.

GOALS FOR MULTICULTURAL ARTS EDUCATION

- To encourage the transformation of existing curricula to enable students to view concepts, issues, events and themes from a multicultural perspective.

- To infuse multicultural education into existing curriculum structures.

- To implement multicultural education across the curriculum, not merely as a separate element. Vital curricula respond to change.

- To provide strategies for working with and enhancing the existing programs of those teachers, supervisors and curriculum directors who have begun to infuse a multicultural context into those programs.

- To encourage the formulation of a systematic and comprehensive evaluation process for determining the quality of multicultural content and methodology in curricula and instructional materials.

REVIEW OF LITERATURE

Researchers located and annotated bibliographic materials from available books, journals and other reference materials. Position papers and curriculum paradigms were surveyed. To a lesser extent, teacher training practices and resource guides were reviewed. A survey of doctoral dissertations written on any aspect of multicultural education showed that only sixty-five studies were completed from 1985 to the present time. Of these, only a very few center on the arts. The bibliography that resulted (see page 26) from this investigation represents a selection and is not meant to be exhaustive of the resources available.

Researchers also conducted a survey of major publishers to learn whether the subject of multicultural arts education has been addressed in college/university textbooks. They found that Harcourt Brace Jovanovich, Macmillan, McGraw-Hill, Prentice-Hall and Teachers College Press, among other textbook companies, have not touched on this area. Harcourt Brace Jovanovich, for instance, distributes titles such as *Approaches to Art and Education* (Chapman, 1978) and *Music and the Classroom* (Hoffer & Hoffer, 1987), yet they contain no references to the multicultural approach to arts education.

A survey of the fifty State Departments of Education (see next page) was made to determine the existence of multicultural components within state arts curriculum structures. When possible, locations of specific school district sites in which multicultural curricula have been devised were identified.

SURVEY: MULTICULTURAL ARTS CURRICULA AND COURSE GUIDES, STATE EDUCATION DEPARTMENTS (Fall, 1989)

This study surveyed each of the fifty State Departments of Education for:

- State plans to address multicultural education through the arts.
- State-generated curriculum mandates and guides for multicultural arts education already in use.

The Center recognizes that State Education Departments provide only general guidelines, mandates and requirements to local school districts. It became clear that very few multicultural units have been published by these departments and made available to arts teachers. However, a survey of state curricula and course guides indicated that a number of states are working on revisions to update their curricula. In most cases, social studies curricula in world history/world cultures were the only ones with multicultural content. However, virtually all educational personnel contacted at state levels acknowledged a great and growing need for multicultural curriculum materials in all subjects and at all levels.

After reviewing the state-generated materials, the researchers concluded that in large parts of the country, there appears to be little more than brief, general statements about the importance of 'recognizing diversity or about the advisability of adding multicultural units to existing curricula. These are not viable solutions. With a clearly demonstrated lack of agreement on the general content of a course of study in music, art, dance or theater, it is little wonder that there is so much uncertainty about multicultural content in each.

Questions on strategies for transmitting this information to children also remain. Should the approach be aimed at immersion in another culture? Should it be designed to include comparative investigations of different cultures? To the researchers, such questions are irrelevant since there are and must be many approaches tailored to varied school contexts. Finally, virtually no state document suggests that an interdisciplinary, multicultural arts curriculum might be an appropriate strategy. The researchers believe that a multicultural approach to arts education would benefit from an interdisciplinary framework.

Some cities have begun to develop multicultural arts curricula focusing on the specific needs of each school district. These include Chicago, Dallas, Little Rock, Los Angeles, Miami, Milwaukee, Minneapolis, Portland (OR), San Francisco and Washington, D.C.

ALABAMA	Arts course guides are being updated to include multicultural material.
ALASKA	nothing currently available
ARIZONA	*Visual Art Essential Skills* includes component, "Art in Cultural Heritage."
ARKANSAS	Multicultural arts curriculum guides will be available by Winter, 1990.
CALIFORNIA	*Visual and Performing Arts Framework* includes some multicultural and interdisciplinary suggestions in dance, drama, music and visual arts units.
COLORADO	An international education expert has been appointed.
CONNECTICUT	A multi-ethnic expert has been appointed to lead new curriculum design.
DELAWARE	*Multicultural Content Standards and the Arts--Art and Music* (1989)
FLORIDA	*Art: Pre-Objectives and Performance Objectives K-8* has one sample unit on ethnic art.
GEORGIA	*Middle School Curriculum Guide* has been termed culturally inclusive.
HAWAII	nothing currently available
IDAHO	One of the goals in the music and art curriculum is to provide an awareness and understanding of multicultural heritage.
ILLINOIS	Curriculum objectives and sample activities for multicultural units in music, art, drama and dance are currently being written.
INDIANA	*Fine Arts Proficiency Guide* includes multicultural component.

IOWA	*A Guide to Developing Multicultural, Nonsexist Education Across the Curriculum* (1989) is complemented by a booklet focusing on arts education (1980).
KANSAS	*Guidelines for Program Development* includes statement on inclusion of multicultural, pluralistic arts. Art and music curriculum guides will be published in 1990.
KENTUCKY	State has a Humanities Pilot Program on multicultural education.
LOUISIANA	*Arts Education Bulletin* (1981) has statement in support of multiculturalism in curriculum. State task force on the arts is currently meeting.
MAINE	nothing currently available
MARYLAND	*Art: A Maryland Curricular Framework* has philosophical statement in support of arts education that fosters multicultural understanding.
MASSACHUSETTS	nothing currently available
MICHIGAN	*Arts Education: A New Definition* (1989) incorporates historical, cultural and social contexts for the arts as an essential educational component.
MINNESOTA	*Multicultural Resources for Arts Education* (1989). *State Learner Outcomes* are being updated to incorporate multicultural material.
MISSISSIPPI	nothing currently available
MISSOURI	nothing currently available
MONTANA	*Visual Arts Curricular Guide* (1988) includes statement on the need to understand the relationship between the arts and world cultures.
NEBRASKA	Plans are underway to incorporate multicultural awareness into all subjects areas.

NEVADA	nothing currently available
NEW HAMPSHIRE	nothing currently available
NEW JERSEY	*An Imperative for New Jersey Schools* recommends that every school district in the state develop comprehensive arts programs that are multicultural. A framework is provided in each art form with suggestions, level by level, for activities and skills acquisition.
NEW MEXICO	*Elementary Competencies Guides for Grades 1-8* includes statements in support of multicultural arts.
NEW YORK	*Summary of Music and Visual Arts Provisions in Part 100 of the Regulations of the Commissioner of Education* (1988) includes statements and goals for multicultural arts curricula.
NORTH CAROLINA	nothing currently available
NORTH DAKOTA	nothing currently available
OHIO	New guides in the arts are being developed to include multicultural material.
OKLAHOMA	All arts guides are being revised to include multicultural materials.
OREGON	Music curriculum includes an ethnic music component.
PENNSYLVANIA	*Reading, Writing, and Talking Across the Curriculum* incorporates the concept of a multicultural context for education.
RHODE ISLAND	nothing currently available
SOUTH CAROLINA	State curriculum framework mentions (multi)cultural heritage.
SOUTH DAKOTA	nothing currently available

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TENNESSEE	nothing currently available
TEXAS	Fine arts guides include multicultural units.
UTAH	nothing currently available
VERMONT	*Framework for the Development of an Art Education Scope and Sequence* mentions consideration of units on the art of "world cultures and minority groups."
VIRGINIA	*Standards of Learning Objectives for Virginia Public Schools* details comparative approach to art from other cultures.
WASHINGTON	Statement in arts curriculum guide refers to the "obligation of educators to help students discover the value and integrity of the world's cultures."
WEST VIRGINIA	nothing currently available
WISCONSIN	By 1990, arts curricula will have been revised to include the mention of multicultural concerns.
WYOMING	nothing currently available

This meager patchwork of efforts underscores the critical need for the creation of multicultural arts curricula and resources. Once created, the dissemination of materials to the widest range of educators is crucial.

IMPLEMENTATION OF MULTICULTURAL CURRICULUM DESIGN

The researchers reviewed several constructs and chose to adapt the following five-level hierarchical framework from "Approaches to Multicultural Curriculum Reform" *Multicultural Leader* (Spring, 1988) as the most appropriate for the broadest utilization. The researchers stress, however, that the first two levels tend to be teacher-driven and it is only at the third level that structural curricular change begins. The levels are aligned in accordance with the sophistication and learning behaviors/skills of the students, and the pedagogical choices of the teachers. Level 1 represents the most familiar and accessible approach while Level 5 is the most sophisticated.

Since it is the goal of the researchers to help multiculturalism become actively meaningful in the educational system, the Center applauds those efforts which move student understanding to the higher levels of the design. The following approaches are suggested ways in which multicultural units can be integrated into classroom lesson plans or curriculum structures. Specific examples of materials are included in "Organization of Content for Multicultural Arts Education," *page 17.*

LEVELS OF INTEGRATION OF MULTICULTURAL CONTENT

Level 1: Cultural Contributions
This level is exemplified by the use of prototypical cultural elements to process multicultural knowledge. Thus, information on national holidays, eminent historical figures and national historical events could be introduced as classroom material. Chinese and Jewish New Years' celebrations, Martin Luther King, Jr. Day, Bastille Day and the Fourth of July serve as examples.

Level 2: Additive Approach
The goal of this approach is to include some ideas and new material without altering the essential structure of the current curriculum. However, this level implies a reordering of existing material rather than an exploration of the 'different.' A general theme such as "Inhumanity in Humankind" could be the focal point of an extended unit examining historical instances of war, revolution, slavery, colonization, immigration, etc. from multicultural perspectives. A unit on "The Family" could be examined from the multicultural perspective in terms of rituals, rites of passage, work and intergenerational issues.

Level 3: Infusion
It is at this level that the conventional curriculum is augmented to include new material and concepts. A discussion of improvisational technique in the Baroque era could be expanded to include the use of improvisation techniques in modern jazz. A study of Italian Renaissance frescoes could include a comparison to Diego Rivera's murals in the twentieth century.

Level 4: Transformation
At this level, the curriculum should enable students to appreciate the diversity and complexity of world concepts and cultures. A subsidiary, but equally significant, goal is to weave historical, critical and aesthetic considerations into the multicultural curriculum. Students should cross from the known to the unknown; for example, in a study of Japanese ceramics, students could use what they know about techniques, form and aesthetics to explore the underpinnings of non-Western techniques, forms and aesthetic values.

Level 5: Social Action
This approach implies action and decision-making on the part of students as a result of exploration of multicultural issues. The power of artistic expression to shape and change societal response to issues should be explored. For example, protest music of periods of conflict in various cultures could be studied. Examples could include the music of Bob Dylan, Jacques Brel and Ladysmith Black Mambazo. In addition, the use of music to motivate political action might be contrasted in Verdi operas and black spirituals. Understanding and acceptance of 'otherness' and difference must be the overriding goal to be attained on this level.

ORGANIZATION OF CONTENT FOR MULTICULTURAL ARTS EDUCATION

FUNCTIONS AND PURPOSES OF THE ARTS

The arts have been used for purposes of communication, expression of collective and self-identity, and even for sheer utilitarian reasons without symbolic import. The most basic approach to organizing multicultural arts curricula is through the ways the arts have been used by societies across the ages.

One example might be found in the study of the role of the arts in the Tlingit (Alaskan Native American) Naming Ceremony. Both visual art (designs on the clothing and special headdress) and music (use of the drums and chants) are an integral part of the ritual. Through the presentation of the Tlingit Naming Ceremony, students identify how visual art and music are used and valued, and how they, in turn, give value to the ritual. Since the Tlingit are matrilineal, the symbolic use of the clan lineage of Eagle or Raven is vested with great meaning, both for the name given and for the societal values associated with clan membership. A teacher might direct students to compare the uses of the Tlingit music and visual art with those of a Scottish baptismal, noting the sociocultural value likewise associated with the use of tartans in assigning clan membership as symbolic of patriarchy.

Another example is found in the identification of certain motifs carved on wooden pot lids by the Woyo people of Cabinda in northwestern Angola and southwestern Zaire. A study of such motifs would assist students in recognizing a specific example of visual art from Zaire and in recalling its message.

Within any Islamic mosque, the *mihrab,* or niche, is an important religious element for Muslims. Designed to form intricate geometric and floral patterns and inscriptions, the ceramic *mihrab* indicates the direction of Mecca and serves a primary purpose within the ritual of prayer and in the mosque.

Visual elements used in studying the Fon people of the Republic of Benin can assist students in identifying sequences of events in history and various aspects of leadership during the reign of a particular ruler. Elements such as an animal of great strength or the pose of a ruler symbolically depict and tell the history of a particular ruler's reign. Students should be encouraged to create, for example, shapes, symbols or figures that represent historical series of events and to discuss their meaning and cultural significance.

A study of the work of the Aztecs and other people of Central Mexico shows the incorporation of visual elements used in understanding Aztec ideology. Religious symbols of the Aztec calendar stone represent specific beliefs. For example, the depiction of the four suns (wind, tiger, rain and water) around a fifth sun in the center indicated destruction by earthquakes at the end of a particular calendar cycle. This functional use by the Aztecs illustrates how art has been utilized by Mexicans to communicate disaster as well as good fortune.

The role of oral history and music can be discussed in the context of West African griots, who still function today, in Senegal, Gambia, Guinea, Mali, Niger and other West African countries. The griot's purpose is to interpret events of history and preserve ancestral linkages through music. Students within a general music class might be encouraged to first compose a musical piece centering on the traditional oral history of the Senegalese and then perform this piece on a sample instrument.

THEMATIC APPROACHES TO THE ARTS

Problems and issues that confront all of humankind underlie culturally prescribed artistic products. What we think of as cultural elements are idiosyncratic responses to a whole range of situations that affect collective life--from biological changes which are culturally defined through rites of passage, to others which are historically and culturally constructed, such as urbanization and industrialization. These universal themes of humankind represent another means of organizing content in multicultural arts education.

Several rites of passage could be examined and compared: the bar-mitzvah as the Hebrew ritual for male adulthood, the self-induced isolation in puberty rites of the Yanamamo Indians of South America, and the acquisition of a driver's license as a mark of transition from childhood to adolescence in suburban areas of the United States. The biological cycle of life--birth, childhood, adulthood and death--provides a thematic focus for the examination of Thomas Cole's *The Voyage of Life* and José María Jara's *The Wake*. Equivalent ceremonies for *quinceañeros* (debuts for young Latino ladies to society), birthdays and christenings may also be examined and discussed for contrasts and commonalities. By contemplating the ways in which visual, musical, dance and literary elements are used, students will be able to apprehend and comprehend the meaning of "coming of age" in different cultures.

The visual elements of the work of Fritz Scholder could be discussed in the context of social and political issues affecting Native Americans. The artist uses elements from European, Post-Impressionist, Expressionist and Pop Art to create statements affecting humankind. The contrast between the traditional and contemporary cultures of the Native American expressed

through his work encourage students to discuss issues facing Native Americans and contemporary American society.

Another possibility is to study the poetry of Japanese poet Matsuo Basho and analyze social and other thematic issues inherent in his work. A study of examples of Japanese literary arts, for instance, assists students in the development and understanding of social and cultural themes.

STRUCTURAL ELEMENTS IN THE ARTS

The separation and isolation of particular elements, as well as their integration, may assist one in understanding what is seen or heard, e.g., melody, harmony, tone, color, instrumentation or form. The ability to recognize and analyze the texture or rhythmic elements of a piece of Japanese music might serve, not only as a path to appreciation, but also as the basis for a comparative study of Japanese music as it relates to the visual arts, theater or dance. Understanding of structural elements in the arts can provide a bridge from the known to the unknown.

While many of the structural elements used in the arts--line, texture, melody, harmony, tone/color, shape/form, media, technique, volume, rhythm, movement--may overlap, each artistic mode clusters and uses these basic elements differently. Developing an awareness of these elements and their use in each art can serve as a reference tool for understanding the arts as a whole. Even though the terms for elements mean different things in different art forms, the study and analysis of structural elements provides students with a vocabulary and a means for further exploration. The interpretation of these elements is also culturally bound. Art is a symbolic language and the meaning of its underlying elements and structures is often found only by knowing and appreciating its historical, social and cultural contexts.

When examining the structural elements of melody within Chinese music, concepts of the diatonic and the pentatonic scales might be introduced. Through the introduction of the major mode and the tempered scale on various instruments, students will become more familiar with them as the basis for contemporary Western music. In contrast, the subsequent presentation and performance of pentatonic and other scales (e.g., quarter-tone) in non-Western music and its relationship to both Western and non-Western cultures provides a conceptual analogy to the diatonic scale. Such an activity can bridge the gap in understanding all cultures.

The Plains Indian buffalo hide paintings were created for the purpose of depicting motion. Observing these paintings, students will learn that movements and habits of animals often suggested the possession of magical powers. Motion, color pigments, rhythm and shape are all visual elements which are necessary to interpret the paintings of the Plains Indian.

Geometric, stylistic and polychromatic elements were used to create religious murals of the Teotihuacan Empire in Mexico. Such structural elements interpreted the belief system of the culture. A discussion of their stylistic approach to mural design and the thematic representation (i.e., promise of an afterlife, and symbolism of paradise and the underworld) inherent in each design teaches students about the use and importance of shape, color and style within each culture.

An example of the musical approach of improvisation within African culture can be discussed in a rhythmic context in a general music class. Students may study the role of master drummers of Nigeria, for example, and understand their musical/historical importance to West African society. (Only master drummers are permitted to improvise and do so, both rhythmically and tonally.) Students could then be encouraged to compare/contrast expressive elements of improvisation within West African drumming and contemporary jazz.

Works of art may be understood through a process of perceiving, describing, analyzing, interpreting and evaluating structural elements. The approach may be either sequential or non-sequential. Structural elements include physical, formal and illusionary properties. Elements may be considered in isolation, but the comprehension of meaning results from their integration. 'Dreamings' are paintings on bark created by the Australian Aborigines which utilize geometric shapes, detailed strokes and dots to depict a type of iconography--the presence or energy of gods on land or ocean.

AESTHETIC UNDERSTANDING: RESPONDING, VALUING, JUDGING

The study of aesthetics offers an additional framework for analyzing content. Students might pursue ways of valuing the arts in their cultural contexts. For example, in order to appreciate the nasal quality of a Middle Eastern singer or the calligraphic style of Chinese writing (drawing or painting), the student must learn about the aesthetic valuing of that particular culture.

Through slides and film, students can learn about cultural boundaries of aesthetic valuing. The rustic, "imperfect" pottery forms that were originally revered by Zen tea masters have in recent years influenced many Western artists. The masters found the pottery of Shigaraki and Tamba to have humility and thus to be in harmony with the meaning of the tea ceremony. This aesthetic can provide a contrast for students who regard symmetry and smooth surfaces as an absolute standard for beauty in functional ceramics.

Another bridge from the known to the unknown could well be the inclusion of music most familiar to students. In a general music class, students might compare the use of percussion instruments in the song *Burning Down the House* by the contemporary rock group, Talking Heads, to music performed by the drummers of an African tribe. A discussion of why drums are used in both musical compositions will provide students with the opportunity to develop aesthetic understanding while expressing personal feelings. Through the use of a familiar rock composition, students will be more likely to identify and share thoughts and interpretations of meaning.

Students may study the music of the Pacific Islands and interpret its stylistic approach with regard to musical elements of rhythm, texture, harmony, melody and form. An understanding of the expressive elements of, for example, Samoan music, could be an introduction to further study of the relatedness of music of disparate cultures.

Students' aesthetic understanding and response can be identified and compared with two different masks from Zaire. Though many of the masks worn for ceremonies related to death or the installation of a king were "naturalistic" sculptures, some of their work was stylized. A viewing of a mask from the Kongo of Zaire compared with the Songe mask also from Zaire may reveal different responses. Students might discuss the aesthetic value and their response to both examples.

Langston Hughes' poem, *The Negro Speaks of Rivers*, can be discussed and interpreted in the context of African and American cultures. However, students' aesthetic and cultural understanding of the poem can be heightened when introduced to Margaret Bond's musical setting of the poem. Students will observe clear links between the lines of music and the lines of poetry. The teacher may wish to compare and contrast the art song of Bond with the art songs of Schubert and Brahms.

THE ARTS IN RELATION TO OTHER DISCIPLINES

One must consider the uniqueness of each art and maintain its integrity even when considering establishing an interdisciplinary and/or multicultural curriculum. To approach arts education that is both multiculturally and interdisciplinary effective, each of the arts should be given equal status. Content learned in one discipline can be easily and naturally transferred to another, transforming cognitive knowledge into visual and auditory understanding.

In a study of Japan by theater arts and social studies students, the teaching unit may examine the role of Kabuki theater throughout the history of Japan.

Math and visual arts students might integrate the art concepts of pattern, repetition and balance with the mathematical principles involved in the creation of designs in the mode of Escher's graphic schemata.

The Golden Section division system of Egypt and Mesopotamia divides space differently than the Western grid system. The resulting mathematical ratio (1.642) can be found in architectural designs, illuminated manuscripts, music and nature.

Another example might be found in a science class where students discuss the effect of the earth's rotation by observing the cyclical motifs in oil paintings of Mexican-Americans, particularly the Aztec people. These motifs represent cycles of time indicated by the Aztec calendar stone.

An interdisciplinary arts lesson of the work of artist Michael Ponce de Leon teaches students to interpret and explore various expressive techniques through visual arts elements, music and cinematography. Students may select a musical arrangement and discuss how it may be interpreted visually. Similarly, students' musical interpretation of a specific painting will help to connect their personal artistic expressions through an interdisciplinary approach.

Students can learn the importance of movement and music in the context of African and black culture. A study of African drumming and the movements associated with a particular rhythmic pattern show the interrelationships of motion and rhythm. Students in a general music class may create traditional West African rhythms (without using the Western concepts of rhythm) by learning rhythm indigenous to West African culture. They may also participate in movement associated with a specific pattern. Students may also note the cultural relatedness of black motion and music to indigenous African culture by interpreting the movement and music of the contemporary black culture. Teachers may broaden this lesson to include examples of movement and motion of other cultures and discuss cultural similarities.

SELF-ESTEEM: A HUMANISTIC APPROACH

Students' self-esteem, cultural perception and tolerance can be enhanced through multicultural arts education. Through participation in the arts, students have the opportunity to explore their unique creative potential and, therefore, reinforce their own sense of value. As their teachers and peers accept these personal responses, students will gain in self-esteem and increase their levels of tolerance and acceptance. An acknowledgement of these commonalities may empower students with understandings that will serve as the basis for respecting the dignity and uniqueness of other cultures.

Students might explore the work of Harriet Powers, an black artist, who created appliqued cloth quilts depicting her beliefs in faith and morality. Students might design a series of quilt panels in the style of Powers that reveal memorable events in their lives and that express their political and social beliefs within a contemporary context. Such a lesson explores the use of expressive elements of visual arts while encouraging and reinforcing students' ideals, values and beliefs.

A study of the art of contemporary Native American artists who create indigenous art might encourage a discussion of the value of cultural tradition and identity. Students learn the importance of preserving authentic art in an effort to sustain cultural values. Students should discuss traditional art by contemporary artists of other cultures and critically examine the relationship of this art to cultural preservation.

RECOMMENDATIONS

Generally, classroom teachers imitate the pedagogical styles of those instructors who provided their pre-service training. We tend to teach, all too frequently, exclusively as we were taught. Since most universities in the United States still adhere to the cultural traditions of Western European societies, and since teachers have been and continue to be trained in that mode, few teachers currently have the expertise necessary to implement multicultural educational methodologies in the classroom.

Although some multicultural pre-service training for teachers is being introduced in institutions of higher learning, special attention must be addressed to the difficulties of instruction in a pluralistic society. The need is urgent now, but when moral and ethical issues regarding equal opportunities for all are considered, multicultural issues become critical. Eventually multicultural education must permeate the entire educational arena.

In researching and compiling this document, the need for additional study regarding various issues became all too apparent. Although some multicultural educational resources do exist, only a few were helpful to the researchers. Locating correct and useful materials was extremely difficult. The following materials are not readily available to the classroom teacher and need to be developed:

- Broad-based multicultural teaching materials
- Pre-service training methodologies and materials designed for beginning teachers
- In-service education methodologies and materials designed for experienced teachers
- Annotated bibliographic listings of sources for printed materials, educational institutions, organizational support services, etc.

This document and the suggestions herein, both general and specific, are offered as beginning dialogue, hopefully leading to the infusion of multiculturalism into arts education curricula.

ANNOTATED BIBLIOGRAPHY OF SELECTED SOURCES*

GENERAL RESOURCES

Journal Articles

Anderson, James
1988 "Theme: Minorities, Cognitive Styles, and Multicultural Populations." *Journal of Teacher Education*, vol. 39 #1.

Recruiting minorities into teacher education programs of historically white institutions will create new demands for novel pedagogical perspectives and practices. The author underscores the importance of recognizing the existence of cultural assets and variations in learning styles among non-white populations. Traditional instructional approaches will prove dysfunctional and anachronistic in dealing with increasingly pluralistic student populations. The author also describes how service delivery systems to multi-ethnic populations have been ineffective and why retention programs have failed.

Anderson, William M.
1983 "The Teacher as Translator of Culture." *Music Educators Journal*, vol. 69 #9.

This brief, focused article describes the benefits accrued by students when a culturally pluralistic approach is used in music education, both for the learning of music itself as well as for a clearer understanding of their ethnic heritage.

Banks, James A.
1988 "Approaches to Multicultural Curriculum Reform." *Multicultural Leader*, vol. 1 #2.

This article offers a five-level hierarchical framework for implementing multicultural learning in curriculum design. The interrelationships and infusion of multicultural content increase in depth from Level 1 to Level 5.

Bersson, Robert
1986 "Why Art Education Lacks Social Relevance: A Contextual Analysis." *Art Education*, vol. 39 #4.

Western European art perspective may lack relevance for an increasingly pluralistic society. Art education must concern itself with applied popular,

* In this section, the researchers chose to focus only on the most recent articles and books in the field.

ethnic and folk art. DBAE and individual-centered approaches to art eduction are not concerned with the social dimensions of art. Psychological, cultural, socioeconomic, utilitarian and political dimensions in art are not considered in these approaches.

Best, Harold M.
1985 "Heritage, Culture, and Curricular Policy." *Design for Arts in Education*, vol. 86 #4.

Arts education is looked to as world education. In the United States, racial and cultural diversity have publicly merged in all of their varietal worth. Through proper educational means, students could encounter the richness of cross-cultural artistic activity. Multicultural education need not be politically, religiously, ideologically or philosophically causal. When it becomes any of these, it stoops to the level of propaganda, coercion and social determinism.

1988 "Arts Education: Culture, the Media, and the Church." *Design for Arts in Education*, vol. 89 #7.

A people's art cannot be attended to without attending to the people's culture. To live up to its name, multicultural education must deal with more than the functional and popular idioms of a culture. Arts educators can bring about curricular change by redesigning their teaching strategies to provide students with knowledge and skills that will lead them to base their involvement with the arts upon a quest for, and satisfaction with, the unfamiliar.

Bhola, H.S.
1988 "Mediating Between Policy and Pedagogy: A Model for Multicultural Education." *Educational Horizons*, vol. 66 #3.

The focus is on multicultural education as a historical and political ideology. Racism and sexism must be excised from textbooks and the curriculum. Educators are engaged in the political act of allocating life chances and social rewards to individuals from different classes. Through verbal and non-verbal classroom communication, through action and instruction, people are either socialized to become healthy and useful citizens or scarred for life. Multicultural education should be taught as an across-the-curriculum educational orientation based on fundamental liberal and humanistic values rather than as a separate course.

Blandy, Doug and Kristen G. Congdon
1988" A Multicultural Symposium on Appreciating and Understanding the Arts." *Art Education*, vol. 41 #6.

Racial bigotry in Bowling Green, Ohio led to recommendations for instituting multicultural programs in the schools. This led to university and community efforts toward emphasizing a multicultural approach in

arts education curricula to promote the recognition and acceptance of cultural pluralism. At the symposium, held in November, 1985, the goals were to (1) expand arts curricula content to reflect modes of artistic expression of various cultural groups; (2) expand communication skills of students, teachers, art therapists and community members; (3) explore alternative methodologies for the presentation and understanding of the arts; (4) increase the cultural/historical understanding of diverse cultural groups and recognize the social impact of decision-making processes. Values clarification efforts resulted in the realization that widespread misinformation about, and misunderstanding of, ethnicity abounded. Students emphasized the need to study art within its cultural context.

Boughton, Doug
1986 "How do We Prepare Art Teachers for a Multicultural Society?" *Journal of Multi-cultural and Cross-cultural Research in Art Education*, vol. 4 #1.

The author provides a perspective for understanding multicultural education and incorporating it into the curriculum. Cultural pluralism implies differences both within a single culture as well as between cultures. A teacher education program in South Australia is described to demonstrate how different priorities among students may be accommodated within five program focuses: art or design content studies, theory and history of art or design, teaching studies, education studies and electives .

Brooks-Baham, Emma S.
1983 "Collecting Materials in your Community." *Music Educators Journal*, vol. 69 #4.

The article introduces/reintroduces music educators to the idea that there is "a wealth of resources [that] exist in the community for instruction and research." A detailed visual and written model for collecting and organizing multicultural resources is described. The model is divided into three aspects--fieldwork, pre-fieldwork and post-fieldwork--as a helpful format for gathering and utilizing materials indigenous to a community.

Clark, G., M. Day and D. Greer
1987 "Discipline-based Art Education: Becoming Students of Art." *Journal of Aesthetic Education*, vol. 21 #2.

The cultural context of an art work can greatly enlarge aesthetic inquiry: "levels of meaning we attribute to works of art may be determined within a cultural setting by religious and ideological forces and whether a work is viewed as primarily expressive or formal in nature may depend on the conditions of the time during which it is created or appreciated." (153) Introducing students to aesthetic inquiry can begin as early as first grade.

Congdon, Kristen G.
1985 "A Folk Group Focus for Multicultural Education." *Art Education*, vol. 69 #9.

The author espouses the view that "[t]he purpose of multicultural education is to promote and support cultural diversity," (Lovano-Kerr and Zimmerman, 1977) and that educational settings that do not incorporate the idea of cultural diversity in their curricula are neither socially congruent nor morally functional. (Hunter, 1973:262) If artists are viewed in the context of their cultural backgrounds and the folk group which they accept or reject, then a multicultural curriculum is relevant for much of the art around us, and art forms may be studied as cultural artifacts. A multicultural view can show that art is produced by groups for similar reasons, though objects from various groups may be expressive of differing beliefs. Multicultural education should show that we are all cultural individuals who use art as a communication system.

Cushner, Kenneth
1988 "Achieving Intercultural Effectiveness...Current Knowledge, Goals, and Practices." *Education and Urban Society*, vol. 20 #2.

Theories of child development as they relate to the socialization process and multicultural education are the focus. Affective methods or cognitive approaches are most effective in reducing prejudice. It is suggested that the culture-general assimilator approach be used in school settings to increase knowledge about the impact of culture on interpersonal interactions.

Dannhauser, Werner J.
1985 "A Kind Word for Ethnocentrism." *Design for Arts in Education*, vol. 86 #4.

The author presents arguments for an ethnocentric approach to education: "Specifically, however, we narrow the field of what they see. We encourage them to think that mankind does a lot of strange and superstitious things. We set out to teach them that other religions may be true, but it is much more likely that they will think that their own is false." (13)

Davidson, Marie-Louise
1985 "Multiethnicity and Curriculum Policy." *Design for Arts in Education*, vol. 86 #4.

Curricula should include multicultural elements. Teachers who are well-trained, enthusiastic and creative are a critical component of multiethnic programs. The arts are the most important media available to a child for expressing feelings, individuality and self.

Dean, Terry
1989 "Multicultural Classrooms, Monocultural Teachers." *College Composition and Communication*, vol. 40 #1.

The author invites teachers to first understand the problems surrounding multicultural education, offers theoretical models for multicultural classrooms, and provides helpful and supportive teaching strategies. Insight is offered specifically for introducing cultural and language topics, setting up peer pressure groups and class newsletter, and bringing campus events into the classroom. This article is a resource for teachers striving to help students make cultural transitions and who are also open to learning how to make transitions themselves.

Dodds, Jack P.B.
1983 "Music as a Multicultural Education." *Music Educators Journal*, vol. 69 #9.

Music is not an international language, but it is an international medium of expression for the deepest feelings and aspirations of all humankind. Having absorbed the sounds that make up music, children can be helped to understand the styles of music themselves. Attitudes bred in isolation can easily succumb to persuasive racist propaganda. In-service courses must be established to develop a new orientation for all teachers. More is required than lectures on multicultural music. Music is not just an art to be practiced in the education of a multicultural society; it is, in itself, truly multicultural education.

Ecker, David
1986 "Non-rhetorical Questions: Categorizing Living Traditions." *Journal of Multi-cultural and Cross-cultural Research in Art Education*, vol. 4 #1.

The author discusses some of the concerns encountered in building an encyclopedia of living traditions in the arts. Consideration of the problematic nature of existing schemes for categorizing art is essential to generate new ways of looking at and thinking about art.

Edgar, Alice
1983 "Bibliography and Music Recording Sources." *Music Educators Journal*, vol. 69 #9.

A two-page listing of publications, recordings, organizations and archives on music from around the world. A resource for the development of elementary and secondary music programs. Particularly useful for teachers who might wish to contact groups in their state/area is a listing of folk music and folk art societies that can be supportive resources for developing a multicultural music program.

Eldridge, Maurice
1985 "Point of Departure." *Design for Arts in Education*, vol. 86 #4.

A multicultural approach in arts education is absolutely essential to the development of students. It is dangerous to perpetuate in education our inherent drive to define self to the exclusion of others. Western European-centered curricula need to be expanded to incorporate the arts of other ethnic groups. The arts reveal the bonds of commonality in human experience.

Fleming, Paulette Spruill
1988 "Pluralism and DBAE: Towards a Model for Global Multicultural Art Education." *Journal of Multi-cultural and Cross-cultural Research in Art Education*, vol. 6 #1.

The article focuses on the perceptions and misperceptions related to discipline-based art education. Curriculum content and teaching models in DBAE are examined to develop a pluralistic approach to art education. A curriculum model for global multicultural art education is presented.

Fort, Jane
1987 "Selected Resources for Multicultural Education." *Clearing House*, vol. 60 #8.

To meet the needs of multicultural populations, the article discusses resources available to aid teachers and administrators in identifying and assessing culturally-different individuals/groups. Two specific methods are reviewed: the Structure of the Intellect (SOT) (Macker, 1969) and the System of Multicultural Assessment (Mercer and Lewis, 1977). Included also is a brief description of the Multicultural Resource Handbook (Browne, 1977), developed in Massachusetts, which provides some insight for multicultural education in schools.

Gamble, Sue
1983 "A Multicultural Curriculum." *Music Educators Journal*, vol. 69 #9.

It is time for music educators to be reminded of the importance of the study of world music, and to be offered the means by which they can implement that study in their classrooms. Students in the public schools of this country come from a variety of ethnic backgrounds; the study of world music can help them become reacquainted with their cultural heritage. Music provides a means by which human beings can express feelings when no other means of expression will suffice. Music from all over the world provides students with valid perspectives for viewing the basic elements of music. Music educators need not feel that this study must be separate from the normal course of study in the music curriculum.

Garfias, Robert

1983 "Music in the United States: Community of Cultures." *Music Educators Journal*, vol. 69 #9.

The author presents an interesting viewpoint based on two widespread misconceptions that represent obstacles to the development of multicultural approaches in music education: that music is an universal language and that the United States is a cultural melting pot. A closer examination of these two ideas is suggested so that music educators may address the discrepancy between contemporary social reality and their practice as music teachers and performers.

Grigsby, Eugene Jr.

1986 "Using the Arts to Create Bonds Between People: The Phoenix Experience." *Journal of Multi-cultural and Cross-cultural Research in Art Education*, vol. 7 #1.

Instances are described wherein bonds are created or strengthened among people as a result of their involvement in the arts. The author gives an account of a symposium held in Arizona by the Consortium of Black Organizations.

Hamblen, Karen A.

1986 "A Universal-relative Approach to the Study of Cross-cultural Art." *Journal of Multi-cultural and Cross-cultural Research in Art Education*, vol. 4 #1.

The author presents an approach to the study of cross-cultural art based on the universal-relative dialectic that exists between cross-cultural artistic commonalities and differences. Universal artistic themes, qualities and functions can be attributed to a common fund of basic human experiences. Differences among cross-cultural art forms can be attributed to the variable shapes of consciousness that develop from environmental cultural experiences.

1987 "An Examination of Discipline-based Art Education Issues." *Studies in Art Education*, vol. 28 #2.

The purpose of this article is to examine DBAE issues for their origins, meanings and implications. The issues are discussed within four general categories of conceptual structure, curriculum selections, research foundations and organizational affiliations.

1988 "Cultural Literacy Through Multiple DBAE Repertoires." *Journal of Multi-cultural and Cross-cultural Research in Art Education*, vol. 6 #1

The author espouses the philosophy that cultural literacy is not a particular body of knowledge, but rather a process that involves examining one's own

assumptions about one's own culture and about other cultural bases of knowledge and experience. Cross-cultural arts and cultural literacy can be examined by means of particular aesthetic knowledge bases through DBAE.

Hausman, Jerome
1986 "Advocacy of the Arts in a Multicultural Society." *Journal of Multi-cultural and Cross-cultural Research in Art Education,* vol. 4 #1.

The author discusses the difficulties for arts education advocacy that ethnocentrism represents. In a culturally pluralistic society, one might expect the validation of different art forms to be accommodative; however, the reality is otherwise. Groups tend to espouse views that reflect a single set of values. When a group holds a strong and dominant advocacy position, it is better able to claim that their values are universal. It is imperative that individuals consciously shift perspectives to understand art as a totality.

Hawes, Bess Lomax
1983 "Our Cultural Mosaic." *Music Educators Journal*, vol. 69 #9.

The author, director of Folk Arts for the National Endowment for the Arts, describes a program launched to make visible the sophistication, vivacity and meaningfulness of the nation's multicultural heritage. The intent is to go beyond the "melting pot" idea into the era of the mosaic to celebrate the cultural differences that inform social life in the United States. Cajun, black and Native American music are some of the traditions that should be encouraged along with Western European music.

Heller, George N.
1983 "Retrospective of Multicultural Music Education in the United States." *Music Educators Journal*, vol. 69 #9.

The misconceptions and inaccuracies of music history in the United States are discussed. Music history in this country has been devoted to Western European music. There is a need to include the music of Native Americans, blacks and Hispanics in the total picture.

Henderson, Carlesta
1985 "The Music of Black America in Arts Education." *Design for Arts in Education*, vol. 86 #4.

The Western European tradition is still the main resource for answers to curricular needs without much infusion of black musical resources. A curriculum for arts education must be built and focused upon cultural diversity; the roots in Western Europe which sustained the United States in its beginnings will not be lost in such an effort. The music of peoples of different cultures must be "present[ed] to the young in our schools in an

unbiased manner so that they can draw their own conclusions and develop their own musical responses." (Zinar, 1975) The fervent aspiration of any minority group is that its cultural heritage and contributions to a society be appreciated as equal to any other. A balanced curriculum should be representative of the United State's cultural diversity and uniqueness.

Hughes-Wiener, Gail
1988 "An Overview of International Education in the Schools." *Education and Urban Society*, vol. 20 #2.

The focus of this article is the identification of four major curricular domains: global education, contemporary studies, intercultural relations and developmental studies. These domains can serve as a format to "internationalize" all subject areas. Recent progress in international education is also assessed and several innovative projects described.

Johnson, Hank
1985 "Three Thousand Days: Arts Education and the Western Tradition." *Design for Arts in Education*, vol. 86 #4.

Multicultural education should be infused into the curriculum only after educators have done justice to Western European culture. The author espouses the view that Western European art is the strongest first teacher of international and historical awareness.

Johnson, Nancy R.
1988 "DBAE in Cultural Relationships." *Journal of Multi-cultural and Cross-cultural Research in Art Education*, vol. 6 #1.

Cultural pluralism requires a sensitivity to cultural relationships wherein each culture is equivalent to others. The minority population of the schools is increasing dramatically, and schools must engage in developing multicultural and multiethnic curricula. In art education, a wide variety of sources, both interdisciplinary and from other cultures, could be used to develop theory and knowledge about art.

Katz, Judy H.
1980 "Multicultural Education: Games Educators Play." *Integrated Education*, vol. xviii #1-4.

The author identifies six "games" educators play in dealing with multicultural education: (1) Definitions Game; (2) The Escape Home: A Journey to Asia, Africa, Europe or South America; (3) The Tokenism Game; (4) The Divide and Conquer Game; (5) The Administrator's Game or Institutional; (6) The Anglo Game. She outlines suggestions for change, based on a philosophy of equality that promotes the understanding of similarities and differences that distinguish all groups, and stresses the need for educators to develop skills in multicultural education and issues.

Kuhn, Marylou
1984 "Restructuring the Future of Art Education Curricula." *Studies in Art Education*, vol. 25 #4.

This paper correlates past events in art and education, with analyses of our social context, to provide an approach for future curriculum planning. It explores Barkan's theoretical speculation on curricula and suggests considering curricular content based on knowledge about how systems operate. Curricula of the future, a new paradigm for the study of art, should honor the arts individually for their uniqueness while also looking at them in a more comprehensive manner based on contemporary trends toward wholistic solutions to social and economic problems.

McCormick, Theresa E.
1984 "Multiculturalism: Some Principles and Issues." *Theory into Practice*, vol. 23 #2.

A study of the movement toward multicultural education demonstrates a revival of ethnic consciousness and responsiveness in addressing student needs. Cultural pluralism should permeate both higher education and public school programs for this change to be completed. Issues are discussed.

McFee, June
1986 "Cross-cultural Inquiry into the Social Meanings of Art: Implications for Art Education." *Journal of Multi-cultural and Cross-cultural Research in Art Education*, vol. 4 #1.

The author analyzes definitions of art and culture and explores some of the complexities of functioning in cross-cultural situations. The notion of a static culture that changes in response to external pressures is set aside in favor of a culture system that is dynamic and in which emergent values are examined in relation to past traditions.

Mitchell, Bruce M.
1985 "Multicultural Education: A Viable Component of American Education." *Eastern Washington University Educational Research Quarterly*, vol. 9 #3.

Questionnaires on multicultural curricula were distributed to 50 states. Findings reveal that 26 states had multicultural education programs, 28 had personnel assigned to such programs at state level, 9 had some sort of requirement on multicultural education at certification level, and 28 had no such requirements at present. Most common programs in the United States were found to be bilingual education, ESL, race awareness courses, ethnic studies and Native American/black/other studies. The biggest problems facing multicultural education were: (1) lack of teacher training; (2) low priority of multicultural education; (3) funding; (4) institutionalized racism and sexism; (5) lack of mandate; (6) emphasis on the basics which

has resulted in cutbacks in multicultural education. The most commonly mentioned improvement was the setting up of multicultural programs in a state. The following were requested for inclusion in the program: (1) mandated requirements in all schools; (2) pre- and in-service training for teachers; (3) full funding for multicultural education programs.

1987 "Multicultural Education: A Second Glance at the Present American Effort." *Education Research Quarterly*, vol. 11 #4.

Based on responses from 50 state superintendent of instruction offices, the study reports follow-up data on multicultural programs in public school districts. The original study was conducted in 1984. Comparisons show that the national commitment is still thriving and funding levels have generally improved. Of the states reporting, 26 espoused a pluralistic philosophy while 6 preferred an assimilationist stance. Even so, problems are noted: lack of finances, interest and understanding of need.

Prichett, Jack

1985 "Performing Tree Spreads Multicultural Roots." *Design for Arts in Education*, vol. 86 #4.

The author describes the Performing Tree organization in Los Angeles and its programs. Artists involved in these programs specialize in a variety of art forms; about one-third of them emphasize a multicultural approach. The advantages of the programs are: (1) articulating cross-cultural values; (2) raising motivation levels among students; (3) enhancing curricula in other subjects; (4) affording teachers and artists the opportunity to work together.

Ramirez, Bruce A.

1988 "Culturally and Linguistically Diverse Children." *Teaching Exceptional Children*, vol. 20 #4.

By the turn of the century, it is projected that 40% of public school students will be from ethnically diverse backgrounds. The article emphasizes that distinguishing among individual students' needs (related to culture and language, poverty, mobility or exceptional character) to provide them with appropriate services may require a combination of resources and personnel. Special segments are devoted to children from different ethnic backgrounds: black, Hispanic, Asian and Native American.

Reagan, Timothy

1984 "Multiculturalism: An Educational Perspective." *Educational Studies*, vol. 15 #2.

The author compares and analyzes three theories of cultural assimilation: Anglo conformity, melting pot and cultural pluralism.

Rhodes, Milton

1988 "Taking Root: Multiculturalism and the Cultural Community." *Vantage Point: The Magazine of the American Council for the Arts.*, vol. 3 #15.

Six articles document the American Council for the Arts' initial effort to address the conditions and complexities of multiculturalism.

Rodríguez, Fred

1985 "Cultural Pluralism and the Arts: Designing Multicultural Materials for Music Educators." *Design for Arts in Education*, vol. 86 #4.

Cultural pluralism views society as a conglomerate of distinct groups each contributing ethnic elements to the construction of a national mosaic. In most schools there appears to be a huge gap between commitment and implementation in multicultural education. The impact of a demanding, diverse student population and citizenry upon social institutions must be recognized. The author provides a chart for analyzing cultural diversity in music textbooks. The emerging awareness of cultural diversity in the United States necessitates that educators become more cognizant of the often subtle implications of a multicultural perspective.

Rodríguez, Richard

1987 "What *Is* an American Education." *Design for Arts in Education*, vol. 89 #2.

"Communality" is the common theme. Not until students comprehend their own culture and history will they be in a position to encounter the unfamiliar with any sophistication. Diversity is not promoted in classrooms across the nation.

Sakata, Hiromi Lorraine

1983 "Teaching Introductory Ethnomusicology Classes." *Music Educators Journal*, vol. 69 #9.

Specific curriculum guides are presented for setting up a class in ethnomusicology. The approaches are organized geographically: topical and subject oriented or cross-cultural and comparative.

Santos, Sheryl L.

1986 "Promoting Intercultural Understanding through Multicultural Teacher Training." *Action in Teacher Education*, vol. viii #1.

The author offers an in-depth plan for working toward establishing a successful multicultural education program through teacher training. She articulates the challenge of preparing teachers for a multicultural

population. The affective domain should be addressed to facilitate cultural pluralism. Specific objectives and practical activities are detailed.

Schisgall, Jane
1985 "The Arts and Global Education." *Design for Arts in Education*, vol. 86 #4.

Teachers need not be world arts or studies experts to bring a widened global perspective to their students. When the arts of various cultures acquire meaning in the students' experiences, the lives of the peoples of those cultures also acquire meaning.

Shehan, Patricia K.
1985 "A Recommitment to Multicultural Arts Education." *Design for Arts in Education*, vol. 86 #4.

The author identifies two conflicting goals in multicultural arts education: art for art's sake and sociocultural understanding. Regardless of the goals espoused, college music appreciation and history courses must be restructured. Teachers cannot provide a multicultural perspective of the arts without clear-cut and sequential instructional strategies: "To ignore ethnicity in the design of school curriculum in the arts is to present an incomplete, naive, and narrow view." (44)

1986 "Toward Tolerance and Taste: Preferences for World Music." *British Journal of Music Education*, vol. 3 #160.

The author discusses means to influence students' musical preferences in regard to Western European and non-Western European music. For her, "[l]essons in unfamiliar music such as the non-Western genres can hope to provide some flexibility of approach, but tolerance and preference are not truly synonymous." The author suggests listening selections in world music.

Sleeter, Christine E. and Carl A. Grant.
1987 "An Analysis of Multicultural Education in the United States." *Harvard Educational Review*, vol. 57 #4.

The authors examine multicultural education literature, present a taxonomy to define it, and give a framework for instituting multicultural practice in education.

Stokrocki, Mary
1988 "Teaching Art to Students of Minority Cultures." *Journal of Multi-cultural and Cross-cultural Research in Art Education*, vol. 6 #1.

Minority students possess culturally-prescribed traits, folkways and learning styles that differ from those of the dominant culture. Different

learning strategies must be developed and used for these students. Teaching is a process of human interaction, based on communication, to enhance lifetime learning processes. When art teachers emphasize content, they may be ignoring interaction, which is crucial to learning. Facilitation of learning can be accomplished through the manipulation of four instructional strategies: motivation, classroom behavior, student/teacher interaction, and evaluation in modes familiar to children from minority cultures. This paper discusses these teaching variables in discipline-based art education and provides examples of their implementation.

Susuki, Bob H.
1984 "Curriculum Transformation for Multicultural Education." *Education and Urban Society*, vol. 16 #3.

The author discusses the role of schools in helping students acquire knowledge and skills needed for building a more equitable society. He presents an egalitarian conceptual framework for multicultural education, offers principles for translating this framework into curricula, and presents a policy agenda for action.

Trimillos, Ricardo D.
1983 "The Sound of a Bell: Aesthetics and World Music." *Music Educators Journal*, vol. 69 #9.

The aesthetics of a culture must be explored to understand the creation of a product within it. The author analyzes the use of musical sound, or tone, in Japan and the Philippines. Discovery of music in a world context should be more than a list of genres and a description of musical instruments. It should attempt to bring to the listener the dynamics, the logic and the resonance of the music, and as a creative and re-creative process.

Washington, Ella J.
1983 "Multi-Cultural Awareness Committee: New Directions." *Music Educators Journal*, vol. 69 #9.

The Multicultural Awareness Committee (MAC) reaffirms its belief in the universality of aesthetic sensitivity and the awareness of all people as legitimate aims in education.

Weinkein, John
1986 "The Visual Arts: A Global Perspective for Local Action." *Journal of Multi-cultural and Cross-cultural Research in Art Education*, vol. 4 #1.

Art forms play an important role in delineating human experience. They may be regarded as metaphors for rites of passage undertaken by members of a society that result in an expanded sensibility. Art is examined in three

contexts: human, cultural and historical. School programs should be based upon these three contexts.

Wilson, John
1984 "Art, Culture, and Identity." *Journal of Aesthetic Education*, vol. 18 #2.

The author defines art as anything that can be viewed aesthetically to conclude that aesthetic thought is indispensable to all human beings for the ordering of their lives and surroundings. Culture is defined as all the practices and forms of life which distinguish social groups from animal groups. The relationship between culture and identity is that identity can be described in terms of cultural experiences. The author espouses the view that identity or security ought not be sought in one's culture and that art should be freed from wholly improper connections with culture.

Books

American Association of Colleges for Teacher Education
1976 *Ethnic Studies in the United States: An Analysis/Annotated Bibliography of Selected ERIC Documents.* Washington DC: ERIC Clearinghouse on Teacher Education.

This publication provides an annotated bibliography of over 200 items divided by sections on concept materials, program materials and other. It is a highly useful source for locating resources. This book also includes a literature review, rationales for multicultural education and information on ERIC use.

Anderson, William M. and Patricia Shehan Campbell
1989 *Multicultural Perspectives in Music Education.* Reston: MENC Publication Sales.

This book responds to the national trend to develop school curricula that reflect a multicultural perspective. It includes classroom strategies and lesson plans for use in upper elementary through high school and contains more than 100 illustrations, music examples, charts, diagrams and resources for merging multicultural music study with other subjects.

Arora, Ranjit and Carlton Duncan (eds.)
1986 *Multicultural Educatio*n. Boston: Routledge and Kegan Paul.

Written for British schools, this is a collection of relevant articles on multicultural education. It opens with a discussion of strategies for change and presents curricular changes for both primary and secondary education. Suggested curricula for the humanities, arts education, language, mathematics and science are easily adaptable to other locations. Teacher training and the maintenance of multicultural schools are addressed.

Baker, Gwendolyn Calvert
1983 *Planning and Organizing for Multicultural Instruction.* Reading: Addison-Wesley Publishing Co.

The three sections of the book are planning, organizing and instructing. Multicultural education is defined and the need for it discussed. The author presents a teacher education model and suggests means for the development and implementation of multicultural instruction in art, language arts, music, science and social studies.

Banks, James A.
1988 *Multiethnic Education: Theory and Practice.* Second Edition. Boston: Allyn and Bacon.

The author discusses the philosophical and definitional issue in pluralistic education. The book serves as a resource for creating ethnically and culturally diverse educational programs in institutions.

Banks, James A. and James Lynch (eds.)
1986 *Multicultural Education in Western Societies.* Westport: Praeger Publishers' Division.

Written by professors of education from different institutions and countries, the book traces the rise of ethnic revitalization movements and their impact on education in the United States, Canada, the United Kingdom, Australia and Western Europe. It discusses developmental paradigms and goals for multicultural education, and offers guidelines and strategies for change.

Baptiste, Prentice H.
1979 *Multicultural Education: A Synopsis.* Washington, DC: University Press of America.

This book offers an historical background for the evolving concept of multicultural education, definitions and models for implementation, and discusses basic issues in the field. It includes a discussion on bilingual education and a mini-review of selected readings in multicultural education.

Baptiste, Prentice H., Mira L. Baptiste and Donna M. Gollnick (eds.)
1980 *Multicultural Teacher Education: Preparing Educators to Provide Educational Equity* (vol. I). Washington, DC: American Association of Colleges for Teacher Education.

This is the first of four documents prepared to assist in teacher education--a thorough publication that covers implementation of multicultural education programs in higher education institutions, competencies for multiculturalizing teacher education programs, field experiences in pre-service studies, the community and teacher education and models for multi-ethnic education. A section focuses on selected issues such as interpersonal skills training.

Bennet, Christine I.
1986 *Comprehensive Multicultural Education:* Theory and Practice. Boston: Allyn and Bacon.

The first of four sections presents an overview of definitions of culture and the need for multicultural education. The second section discusses individual learning styles and differences. Curriculum reform is the subject of the third section. The last section deals with teaching concepts

and strategies for pluralistic classrooms. Case histories and material from different cultures are used as examples to illustrate the author's points.

Bickers, Patrick M.
1987 *Indicators of Future School Enrollments.* Arlington: Educational Research Service.

This contains information on enrollment trends and projections, school age trends and projections, state populations, immigration figures, births and fertility. It also contains data on student population projections for the year 2000. During the 1980s, 48% of the legal immigrants to the United States have been Asian and 35% Hispanic. At least 2,000,000 illegal immigrants settle in the United States annually; of these, 75% are Hispanic.

Fernández, James
1986 "The Argument of Images and the Experience of Returning to the Whole," in *The Anthropology of Experience*, Turner and Bruner, eds. Urbana: University of Illinois Press.

It is difficult to know to what degree perceptions of experience are filtered through cultural images or misinterpretations of images.

Geertz, Clifford
1973 *The Interpretation of Cultures.* New York: Basic Books, Inc.

1983 *Local Knowledge.* New York: Basic Books, Inc.

In both volumes, the author discusses ways to interpret the workings of multiculturalism.

Glazer, Nathan and Daniel P. Moynihan
1970 *Beyond the Melting Pot: The Negroes, Puerto Ricans, Jews, Italians, and Irish of New York City.* 2nd Edition, Cambridge: MIT Press.

In this seminal study, the authors provide a clear view of the dynamics within the pluralistic society of New York City given that the "melting pot" assimilation of its immigrants does not occur.

Giroux, Henry A.
1988 *Teachers as Intellectuals: Toward a Critical Pedagogy of Learning.* Boston: Bergin and Garvey Publishers, Inc.

The author offers teachers the perspective of education as cultural politics and the need for cultural studies in the schools. He addresses schools as democratic public spheres where teachers and students work together to understand their community and society at large. The author presents teachers with the opportunity to reflect critically on their own practices and the relationship between schools and society.

Gollnick, Donna, K. Osayande and J. Levy
1980 *Multicultural Teacher Education: Case Studies of Thirteen Programs* (vol. II). Washington, DC: American Association of Colleges for Teacher Education.

The authors present an in-depth definition of culture and discuss the notion of "otherness" that hampers cross-cultural understanding. Enculturation and socialization as processes for learning culture are compared; individuals will experience these processes as conditioned by the patterns of their native culture. Cultural patterns, in turn, organize a people's world view of themselves and others. Two approaches are suggested to incorporate the study of ethnicity in the curriculum: as ethnic studies courses and in a multicultural curriculum that permeates all subject areas at all levels from pre-school through adult education.

Gollnick, Donna M. and Philip C. Chinn
1983 *Multicultural Education in a Pluralistic Society*. St. Louis: The G.V. Mosby Company.

The second of a four-document series (see above) presents case studies to illustrate topics such as governance of teacher education programs and evaluation, and program review and planning within teacher education programs.

Grant, Carl A. (ed.)
1977 *Multicultural Education: Commitment, Issues, and Applications*. Washington, DC: Association for Supervision and Curriculum Development.

This booklet is a product of the ASCD Multicultural Commission. Writers present their views on multicultural education. Subjects discussed include curriculum pluralism, acculturation, curriculum design and instructional materials. The last section deals with applications.

Gumbert, Edgar B.
1983 *Different People: Studies in Ethnicity and Education*. Atlanta: Center for Cross-Cultural Education.

This book uses case studies to show the implications of ethnicity on educational practice and performance.

Handlin, Oscar
1966 *Children of the Uprooted*. New York: George Braziller.

This work deals with the ramifications of education on children of immigrants.

Kapferer, Bruce
1986 "Performance and the Structuring of Meaning and Experience," in *The Anthropology of Experience.* Turner and Bruner, eds. Urbana: University of Illinois Press.

The author discusses the ability of participation and other performance to enhance the ability to understand and make meaning of one's experience.

Klassen, F., D. Gollnick and K. Osayande
1980 *Multicultural Teacher Education: Guidelines for Implementation* (vol. IV). Washington, DC: American Association of Colleges for Teacher Education.

This is an excellent resource for assisting institutions, agencies and organizations in the training of educational personnel for multicultural education. Topics include the implementation of curricula in secondary education and ways to respond to the educational needs of Native Americans and black school populations.

Lee, Marianne
1980 *Multicultural Teacher Education: An Annotated Bibliography of Selected Sources* (vol. III). Washington, DC: American Association of Colleges for Teacher Education.

The collection includes bibliographies; concept references; directories; evaluation guidelines, reports and studies; historical references; literature and art references; models, manuals, textbooks and activities; research studies; and periodical resources.

Lynch, James
1986 *Multicultural Education: Principles and Practice.* London: Routledge and Kegan Paul.

Discusses the application of multiculturalism in the classroom.

Mason, Rachel
1988 *Art, Education, and Multiculturalism.* London: Croom Helm.

This British author discusses four types of multiculturalism: (1) exegetal, which extols other cultures to criticize one's own; (2) dogmatic, which assumes the superiority of one's own culture; (3) agnostic, which is indifferent at historical or cultural contexts; 4) dialectical, by which there is willingness to engage with and learn from other cultures with a view of improving knowledge about one's own culture. The author espouses dialectical multiculturalism to give an account of her experiences trying to develop and implement multicultural education in British schools. She concludes that the mere exchange of cross-cultural information, while it could lead to increased tolerance of cultural differences among students,

remains at best a curriculum hope and not an aim because there is little research to support this strategy.

Mathieson, Moira B. and Rita M. Tatis
1970 *Multicultural Education: A Selected Annotated Bibliography.* Washington, DC: ERIC Clearinghouse on Teacher Education.

This guide includes 70 documents regarding cultural differences and cross-cultural educational difficulties on the elementary, secondary and collegiate levels.

Pasternak, Michael G.
1979 *Helping Kids Learn Multi-Cultural Concepts: A Handbook of Strategies.* Champaign: Research Press Company.

This book provides a variety of experiences which have been designed to develop pride in ethnic and cultural heritage, expose students to alternative lifestyles and cultural options, and develop understanding and appreciation for the validity of other cultures. The activities were designed for middle school students (ages 10-13) but may be adapted for other age groups. Chapter titles include "Crafts Around the World," "Reaching Out," "Portrait Pluralism" and "Multiethnic Fairy Tales."

Rodríguez, Fred
1983 *Education in a Multicultural Society.* New York: University Press of America, Inc.

This book provides an introductory explanation of what is and is not multicultural education. The author also distinguishes between what has to be done and what is the "right" thing to do. Barriers to change are discussed. The author believes that multicultural education is a much-needed change that will provide all students with a realistic life experience. Teachers play a major role in the process of formation of children's attitudes. Research suggests that, next to parents, teachers are the most significant influence on children. Three viewpoints on America's ethnic composition are discussed: the melting pot, separatism and cultural pluralism. An excellent resource section is included.

Samuda, Ronald and Shiu L. Kong (eds.)
1986 *Multicultural Education Programmes and Methods.* Toronto: Intercultural Social Sciences Publications, Inc.

This five-part book is directed toward helping teachers with multicultural education. It is a collection of papers presented at a symposium held in May, 1985 at Queen's University in Canada that discuss issues, professional roles, curriculum development, teaching methods and program guidelines.

Saunders, Malcolm

1982 *Multicultural Teaching: A Guide for the Classroom.* New York: McGraw-Hill Book Co.

This publication is designed for teachers to use as a basic handbook on multicultural education. It provides a discussion of the need for, and the development of, a model for a multicultural curriculum. It includes sections on bilingual education, language teaching and specific strategies for dealing with problems that teachers will encounter in a multiculturally directed classroom.

Sleeter, Christine and Carl Grant

1988 *Making Choices for Multicultural Education:* Five Approaches to Race, Class, and Gender. Columbus: Merrill Publishing.

This valuable book presents multicultural education through five approaches: teaching the exceptional and culturally different, human relations, single group studies, multicultural education and multicultural education that is also social reconstructionist. Goals, philosophies, strategies, critiques and references for each approach are included. Lastly, the authors openly state their choice: education that is both multicultural and social reconstructionist.

Walsh, John E.

1979 *Humanistic Culture Learning: An Introduction.* Honolulu: East–West Culture Learning Institute.

Participation in various elements of a culture aid in developing self-esteem as well as fostering a better understanding of the given culture.

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1986 "Teaching Indian Music in the West: Problems, Approaches, and Possibilities," *British Journal of Music Education*, vol. 3 #3.

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1976 *Counterpoint: Perspectives on Asian America.* Asian American Studies Center at University of California, Los Angeles.

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1977 *Cultures of the Pacific, the Near East, and Asia.* Second Edition. Englewood Cliffs: Prentice-Hall.

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1977 *Non-Western Music and the Western Listener.* Dubuque: Kendall Hunt.

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1975 "Cultural Knowledge and Rejection of Ethnic Identity in West Indian Children in London," *Race and Education Across Cultures*, Verma, G. and C. Bagley, eds., Heinemann.

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1968 *American Negro Folklore.* Quadrangle Books.

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1983 "Review of the Literature," *Music Educators Journal*, vol. 69 #9.

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1963 *The Negro Protest.* Beacon Press.

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1976 *A Treasury of Afro-American Folklore.* Crown Press.

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1973 *Reflections on Afro-American Music.* Kent State University Press.

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1976 *Two Centuries of Black American Art.* New York: Alfred A. Knopf.

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1983 "African Music Through the Eyes of a Child," *Music Educators Journal*, vol. 69 #9.

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1985 "African-American Vernacular Dance: Core Culture and Meaning Operatives," *Journal of Black Studies*, June.

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1978 *Art: African American.* New York: Harcourt, Brace Jovanovich.

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1972 *Source Book of African and Afro-American Materials.* Reston: Music Educators National Conference.

HISPANIC AMERICAN

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1988 *Occupied America: A History of Chicanos.* Third Edition. New York: Harper & Row.

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1983 *Galilean Journey: The Mexican American Promise.* New York: Orbis Books.

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1984 *Hispanics: Challenges and Opportunities.* New York: Ford Foundation.

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1986 "Ethnic Identities and Patterns of School Success and Failure among Mexican-Descent and Japanese-American Students in a California High School: An Ethnographic Analysis," *American Journal of Education*, (Nov).

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1973 *Mexican-American Artists.* University of Texas Press.

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1987 *American Indian Myths and Legends.* Pantheon.

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CONTRIBUTORS

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A visual arts teacher at Hattiesburg High School in Mississippi, Bodenhamer serves as district art consultant and is currently President of the Mississippi Art Education Association. She is chairperson of the Curriculum Advisory Council at the Mississippi State Department of Education and serves on the Board of the Hattiesburg Arts Council. Bodenhamer has received the Mississippi Art Educator of the Year Award (1989), the Mississippi Outstanding Elementary Art Educator Award (1987) and the Mississippi Award for Excellence in the Use of Instructional Television (1984). She is the author, on-camera host, and illustrator of *Reaching for Rainbows: Visual Arts for Children*, an award-winning video art curriculum created for grades 1-6. Her research project as a teacher-member of the Center involves broadening students' aesthetic experiences and skills by integrating aesthetic response, historiography and criticism with art production in a high school art course.

BARBARA FEHRS-RAMPOLLA

An art teacher at Holmdel High School in New Jersey and a ceramicist, Fehrs-Rampolla has developed school visitation materials for the Montclair Art Museum, and lectured on Anagama wood-fired kiln techniques and Japanese clay aesthetics at Kean College. As an artist, she works mainly with stoneware clay, and is interested in the development of functional and non-functional forms. She is currently developing assessment instruments for visual arts education, having been awarded a New Jersey Governor's Teacher Grant of $15,000. Her research project as a teacher-member of the Center involves utilizing the ceramic arts of non-Western cultures to affect students' critical thinking and aesthetic attitudes.

GALE GOMEZ-SHAFER

An art teacher and chairperson at Bell High School in Los Angeles, Gómez-Shafer is also the Los Angeles teacher-member for the visual arts. She has drafted curricula in arts education for the State of California and evaluated instructional software for the Los Angeles schools. A Mexican American raised in Tokyo, Gomez-Shafer was Los Angeles' Outstanding Art Educator of the year for 1986 and the winner of an Asia Society competition. An advanced teacher/trainer for California, she was a runner-up in the prestigious Bravo Award competition for 1989. Most recently she has joined the Policy Board of the California Arts Project and the Advisory Panel for

the Commission of Teacher Credentialing for the State of California. Her research project as a teacher-member of the Center involves evaluating Mexican and Mexican American students' perception of the work of Mexican artists versus that of Western European artists in terms of developing enhanced understanding and self-esteem in her students.

LOUISE GRAY

A music teacher at Columbus Traditional Academy in Pittsburgh's North Side, Gray has led her choral and instrumental music students in concerts throughout the city. She has been the recipient of grants from the Allegheny conference on Community Development and the Pittsburgh Fund for Arts Education. Gray has researched the development of a music curriculum centered on the composition of contemporary music. Currently she is also participating as a teacher in ArtsPropel, the Harvard University arts education project in the Pittsburgh public school system. Her research as a teacher-member of the Center deals with enhancing critical thinking in the general music class through the composition and analysis of contemporary music.

MARK HANSEN

An art teacher at Forest Lake Senior High School in the Minneapolis-St. Paul area, Hansen was program chair for the 1989 National Art Education Association national convention. He has held positions in the Legislative Assembly and was a staff member of the Leadership Academy. As an active member of the Minnesota Alliance for Arts in Education, Hansen was selected to represent visual art teachers at the National Teachers' Forum sponsored by the Education Commission of the States. He is a member of the Forest Lake Minnesota Educational Effectiveness Program and advisor in the University of Minnesota School-Based Teacher Education Project. His research project as a teacher-member of the Center is a survey of arts educators in selected states resulting in an analysis of support and programmatic needs for uniform fine arts requirements in secondary schools.

GLORIA JEANNE PACKER

Music Director and teacher at Blatchley Middle School in Sitka, Alaska, Packer is an instrumentalist who teaches both vocal and instrumental music at her school. As a result of her very successful program, virtually all students in her school are enrolled in music classes. She has led her students on concert tours to Japan and the Soviet Union/Eastern Europe

(1989). Packer has developed a choral instruction method that encompasses choral note reading and technique, and aesthetics, criticism and choral history. She was the recipient of a Rockefeller Brothers Foundation Award in 1984 and a planning grant from the National Endowment for the Humanities to create a humanities curriculum in 1987. Her research project as a teacher-member of the Center involves developing an interdisciplinary arts curriculum stressing multicultural aspects of the community to enhance critical thinking and aesthetic inquiry.

ANGELO TRUGLIO

Choral Director at Connetquot High School in Bohemia, Long Island, Truglio developed the *I Can Do That* program, directed toward enhancing self-esteem as a key for learning. He is the founder and director of the Music Swings Learning Center for the Arts in Suffolk County. As an experienced educational consultant, Truglio is currently involved in the development of a new alternative high school in his district. He was the recipient of a prestigious Christa McAuliffe Fellowship, 1988-89. In his research project as a teacher-member of the Center, he developed an individualized, learner-centered choral program aimed at developing stronger student attitudes and commitment toward music courses.